



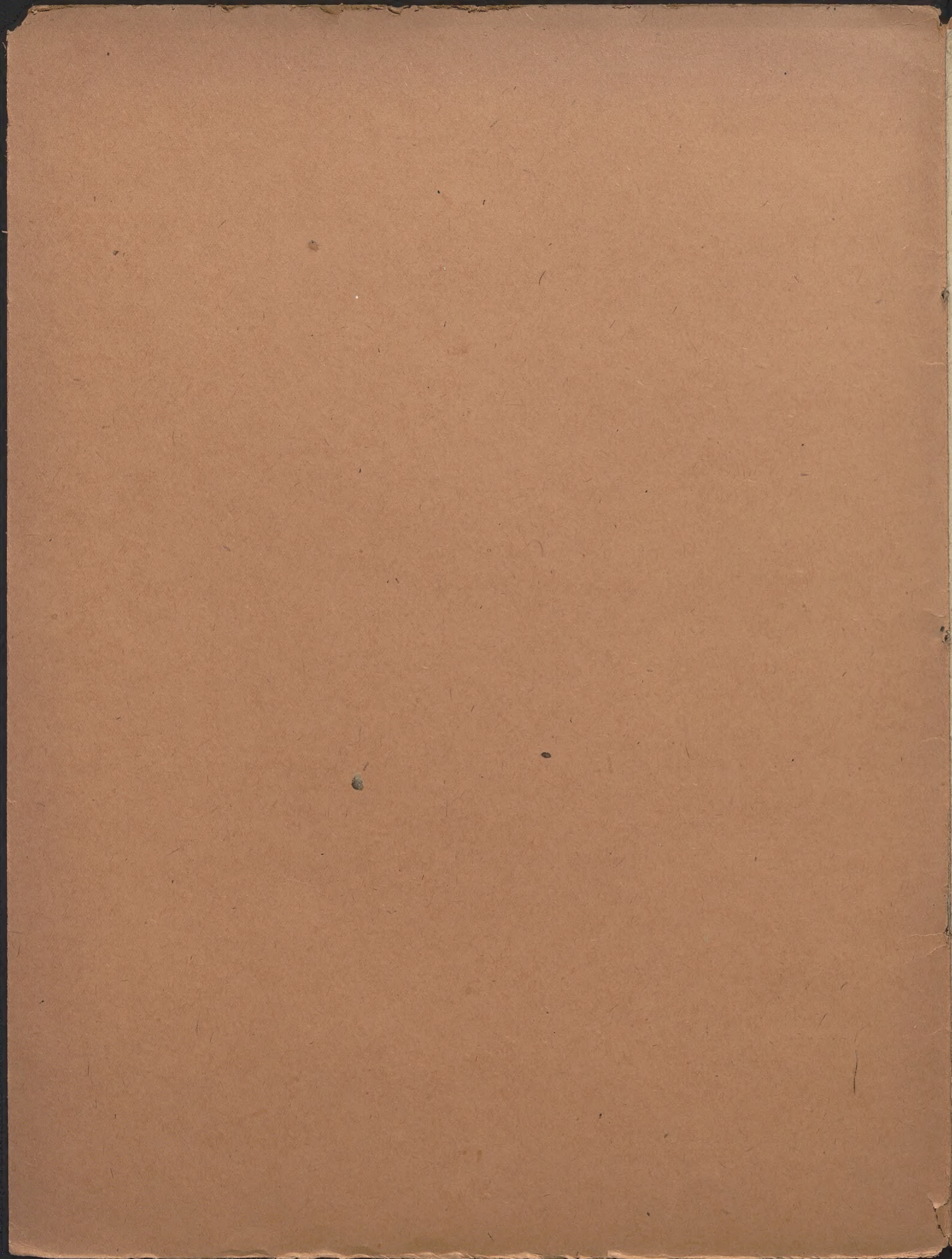
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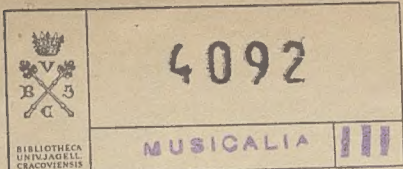
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MUSICALIA



ca. 1890





Edition M. ARCT.

Wydawnictwo M. ARCTA.

Ouvrage adopté par le Conservatoire de musique
à Varsovie.

Polecone przez Radę Pedagogiczną Warszawskiego
Instytutu Muzycznego.

LE PIANISTE VIRTUOSE

57 Exercices du piano

— de —

G. L. HANON.

corrigés et complétés

PIANISTA WIRTUOZ.

57 Ćwiczeń na fortepian

Wydanie poprawne
usystematyzował i uzupełnił

ALEKSANDER RÓŻYCKI.

Profesor Warszawskiego Instytutu Muzycznego.

Kop. 90.

WARSZAWA,

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SEBASTIANER
&
WOLFF

4092

2

Mms -

G. L. Hanon.

Pianista - wirtuoz.

57 ćwiczeń.

Le pianiste - virtuose.

57 exercices.

usystematyzował i uzupełnił

Al. Różycki.

prof. Warsz. Inst. Muzycz.

I.

Ćwiczenia przygotowawcze

w celu pozyskania niezależności, równego uderzenia i biegłości palców.

- a) 30 ćwiczeń I i II N° należy studjować w tempie $\text{♩} = 60$ M.M. i w miarę wprawy dochodzić do $\text{♩} = 120$ M.M.
 b) Uczniom więcej uzdolnionym zaleca się studjowanie niniejszych ćwiczeń we wszystkich tonacjach.

a) M.M. $\text{♩} = 60$ do 120.

1. *mf*

6



K 1950 m 409

Lewa ręka oktawą niżej.
La main gauche une octave plus bas.

3

2. *(prawa ręka, main droite)*
(lewa ręka, main gauche)

3. *p.r.* *l.r.*


4. *d)*

5.

6.

6.

[illegible]

8.  Musical score for exercise 8. It begins with a bass staff in 2/4 time, marked with a '2' and a '4'. The first staff contains a sequence of eighth notes with fingerings: 5 4 3 2 3, 4 5 4 3 2 3, 1 5, 1 5, 1 5, 1 5. Below the staff are the fingerings: 5 1 2 1 3 2 4 3, 5 1 2 1 3 2 4 3, 5 1, 5 1, 5 1, 5 1. The second staff is a treble staff with eighth notes and fingerings: 1 5, 1 5, 1 5, 5, 5, 5, 5. Below the staff are: 5, 5, 5, 5 1, 5 1, 5 1, 5 1. The third staff is a treble staff with eighth notes and fingerings: 5, 1 5, 1 5, 1 5, 1 5, 1 5, 1 5. Below the staff are: 1 5 4 5 3 4 2 3, 1 5, 5, 5, 5, 5, 5. The fourth staff is a treble staff with eighth notes and fingerings: 5 1, 5 1, 5 1, 5 1, 5 1, 5 1, 5 1. Below the staff are: 5, 5, 5, 5 1, 5 1, 5 1, 5 1. The piece ends with a double bar line and a repeat sign.

9.

Exercise 9 consists of 8 measures. The first four measures are in the bass clef (2/4 time), and the last four are in the treble clef. Fingerings are indicated by numbers 1-5 above or below notes. The sequence of notes is: 5 1 2 1 3 1 4 1 (bass), 5 1 (treble), 5 1 2 1 3 1 4 1 (bass), 5 1 (treble), 5 1 2 1 3 1 4 1 (bass), 5 1 (treble), 5 1 2 1 3 1 4 1 (bass), 5 1 (treble).

10.

Exercise 10 consists of 8 measures. The first four measures are in the bass clef (2/4 time), and the last four are in the treble clef. Fingerings are indicated by numbers 1-5 above or below notes. The sequence of notes is: 5 4 3 2 1 2 3 4 (bass), 5 4 (treble), 5 4 3 2 1 2 3 4 (bass), 5 4 (treble), 5 4 3 2 1 2 3 4 (bass), 5 4 (treble), 5 4 3 2 1 2 3 4 (bass), 5 4 (treble).

11.

Exercise 11 consists of 8 measures. The first four measures are in the bass clef (2/4 time), and the last four are in the treble clef. Fingerings are indicated by numbers 1-5 above or below notes. The sequence of notes is: 5 1 2 3 4 3 2 1 (bass), 5 1 (treble), 5 1 2 3 4 3 2 1 (bass), 5 1 (treble), 5 1 2 3 4 3 2 1 (bass), 5 1 (treble), 5 1 2 3 4 3 2 1 (bass), 5 1 (treble).

12.

Exercise 12 consists of 12 measures. The first six measures are in the bass clef, and the next six are in the treble clef. The key signature has one flat (B-flat). The time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The exercise features a variety of eighth and sixteenth note patterns, including ascending and descending scales and arpeggiated figures.

13.

Exercise 13 consists of 12 measures. The first six measures are in the bass clef, and the next six are in the treble clef. The key signature has one flat (B-flat). The time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The exercise features a variety of eighth and sixteenth note patterns, including ascending and descending scales and arpeggiated figures.

14.

Exercise 14 consists of 12 measures. The first six measures are in the bass clef, and the next six are in the treble clef. The key signature has one flat (B-flat). The time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The exercise features a variety of eighth and sixteenth note patterns, including ascending and descending scales and arpeggiated figures.

15.

16.

17.

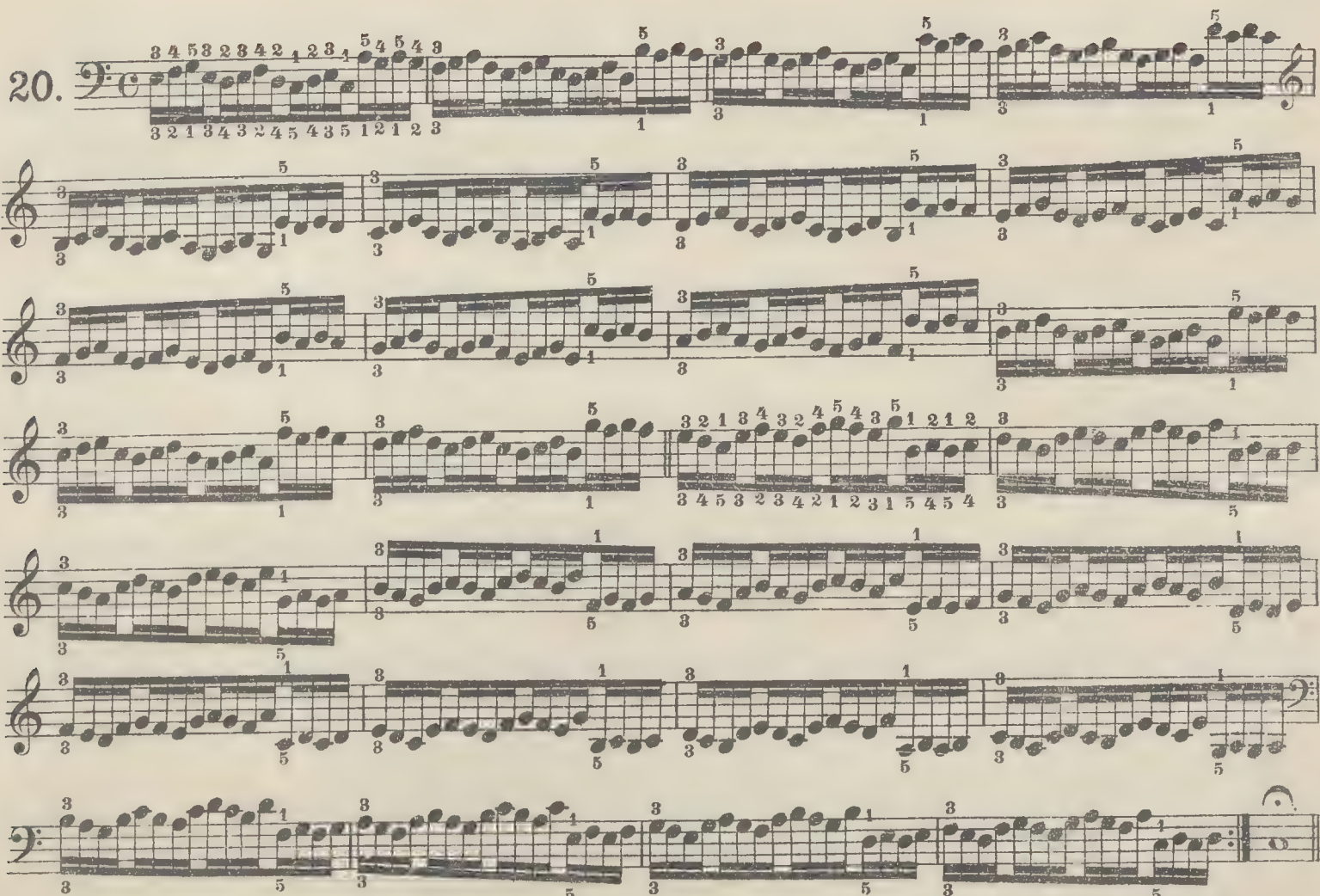
Ćwiczenia trudniejsze
w celu przygotowania palców
do ćwiczeń wirtuozowskich.

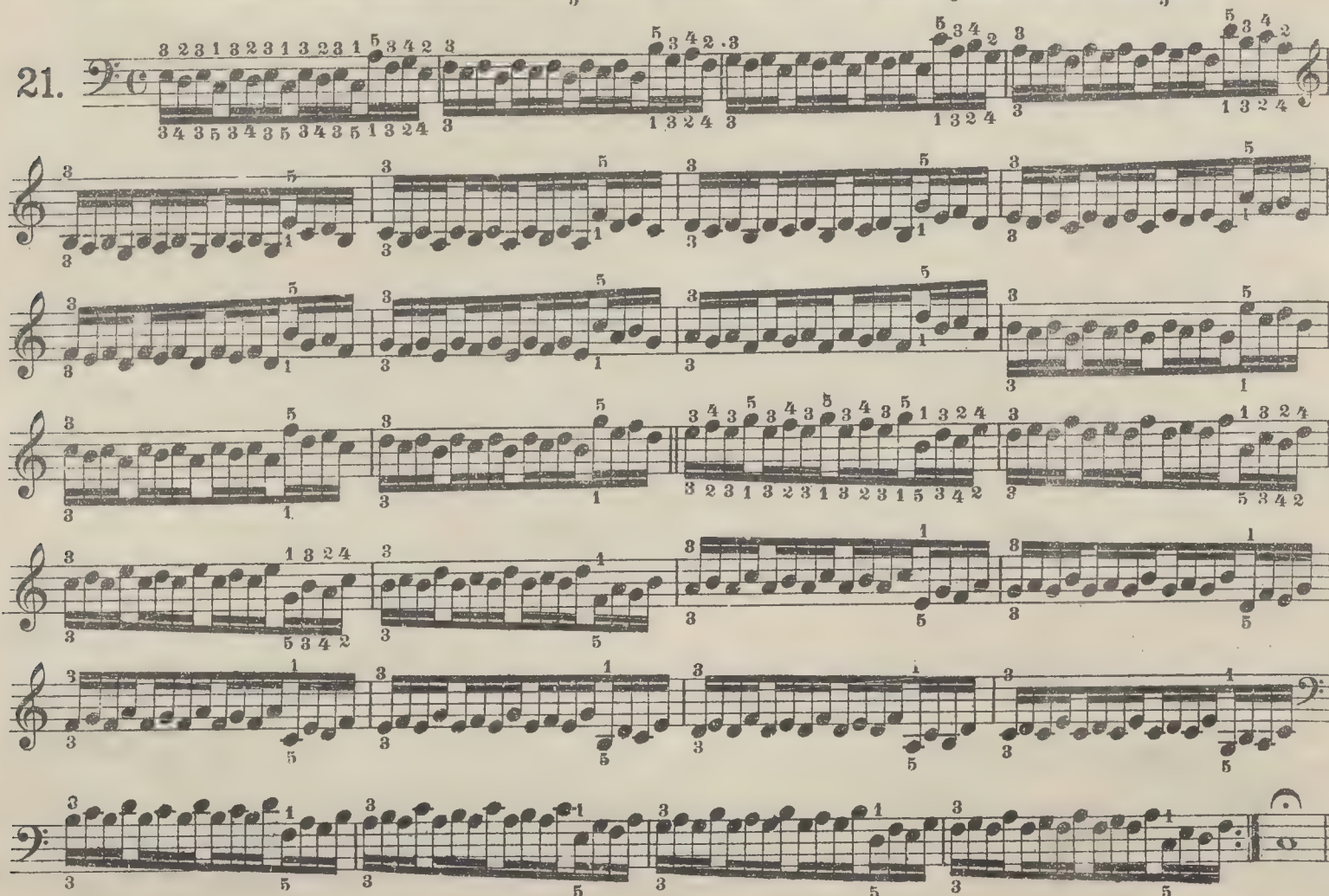
Exercices transcendants
pour préparer les doigts aux
exercices du virtuose.

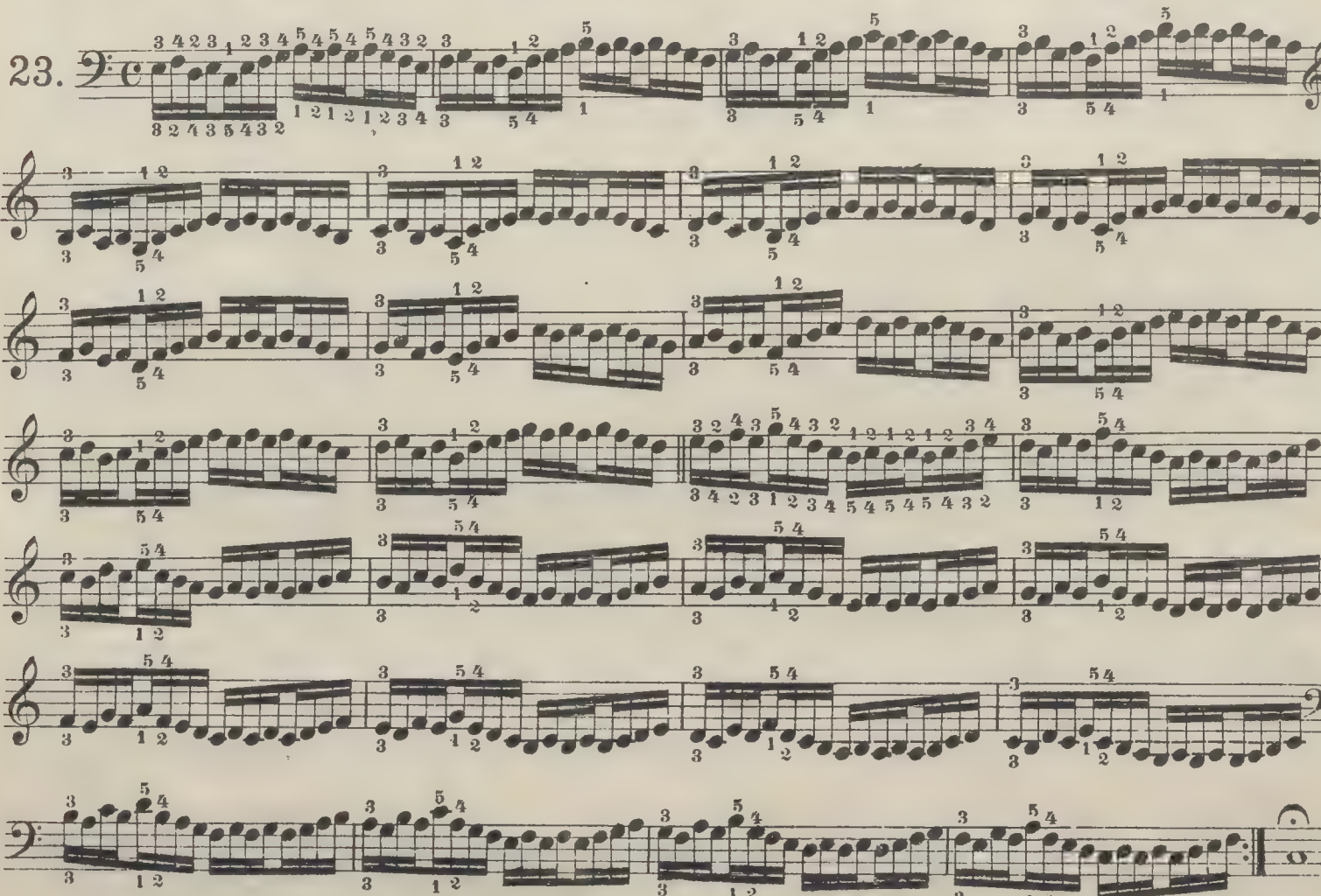
M.M. ♩ = 60 do 120.

18.

19.

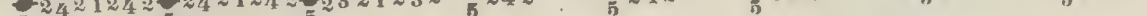
20. 

21. 

23.  Musical score for exercise 23, featuring a treble and bass staff with various musical notations and fingerings. The score includes a key signature of one flat (B-flat) and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and various fingerings indicated by numbers 1-5. The exercise is divided into two systems, each containing four staves. The first system starts with a treble staff and a bass staff, while the second system continues with a treble staff and a bass staff. The score concludes with a double bar line and a final note in the bass staff.

24.  Musical score for exercise 24, featuring a series of six staves with complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings, with fingerings indicated by numbers 1-5 above or below the notes. The exercise is written in a single system across six staves.

25.  Musical score for exercise 25, featuring a series of six staves with complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings, with fingerings indicated by numbers 1-5 above or below the notes. The exercise is written in a single system across six staves. (A.R.)

27.  (A. R.)

The 'Fingering' exercise is written on a single treble clef staff. It consists of a continuous sequence of eighth notes. The notes are grouped into measures, with fingerings indicated by numbers 1 through 5 above or below the notes. The sequence of notes and their corresponding fingerings (from left to right) are: G4 (1), A4 (2), B4 (3), C5 (2), D5 (1), E5 (5), F5 (4), G5 (2), A5 (1), B5 (5), C6 (4), D6 (2), E6 (1), F6 (5), G6 (4), A6 (2), B6 (1), C7 (5), D7 (4), E7 (2), F7 (1), G7 (5), A7 (4), B7 (2), C8 (1), D8 (5), E8 (4), F8 (2), G8 (1), A8 (5), B8 (4), C9 (2), D9 (1), E9 (5), F9 (4), G9 (2), A9 (1), B9 (5), C10 (4), D10 (2), E10 (1), F10 (5), G10 (4), A10 (2), B10 (1), C11 (5), D11 (4), E11 (2), F11 (1), G11 (5), A11 (4), B11 (2), C12 (1), D12 (5), E12 (4), F12 (2), G12 (1), A12 (5), B12 (4), C13 (2), D13 (1), E13 (5), F13 (4), G13 (2), A13 (1), B13 (5), C14 (4), D14 (2), E14 (1), F14 (5), G14 (4), A14 (2), B14 (1), C15 (5), D15 (4), E15 (2), F15 (1), G15 (5), A15 (4), B15 (2), C16 (1), D16 (5), E16 (4), F16 (2), G16 (1), A16 (5), B16 (4), C17 (2), D17 (1), E17 (5), F17 (4), G17 (2), A17 (1), B17 (5), C18 (4), D18 (2), E18 (1), F18 (5), G18 (4), A18 (2), B18 (1), C19 (5), D19 (4), E19 (2), F19 (1), G19 (5), A19 (4), B19 (2), C20 (1), D20 (5), E20 (4), F20 (2), G20 (1), A20 (5), B20 (4), C21 (2), D21 (1), E21 (5), F21 (4), G21 (2), A21 (1), B21 (5), C22 (4), D22 (2), E22 (1), F22 (5), G22 (4), A22 (2), B22 (1), C23 (5), D23 (4), E23 (2), F23 (1), G23 (5), A23 (4), B23 (2), C24 (1), D24 (5), E24 (4), F24 (2), G24 (1), A24 (5), B24 (4), C25 (2), D25 (1), E25 (5), F25 (4), G25 (2), A25 (1), B25 (5), C26 (4), D26 (2), E26 (1), F26 (5), G26 (4), A26 (2), B26 (1), C27 (5), D27 (4), E27 (2), F27 (1), G27 (5), A27 (4), B27 (2), C28 (1), D28 (5), E28 (4), F28 (2), G28 (1), A28 (5), B28 (4), C29 (2), D29 (1), E29 (5), F29 (4), G29 (2), A29 (1), B29 (5), C30 (4), D30 (2), E30 (1), F30 (5), G30 (4), A30 (2), B30 (1), C31 (5), D31 (4), E31 (2), F31 (1), G31 (5), A31 (4), B31 (2), C32 (1), D32 (5), E32 (4), F32 (2), G32 (1), A32 (5), B32 (4), C33 (2), D33 (1), E33 (5), F33 (4), G33 (2), A33 (1), B33 (5), C34 (4), D34 (2), E34 (1), F34 (5), G34 (4), A34 (2), B34 (1), C35 (5), D35 (4), E35 (2), F35 (1), G35 (5), A35 (4), B35 (2), C36 (1), D36 (5), E36 (4), F36 (2), G36 (1), A36 (5), B36 (4), C37 (2), D37 (1), E37 (5), F37 (4), G37 (2), A37 (1), B37 (5), C38 (4), D38 (2), E38 (1), F38 (5), G38 (4), A38 (2), B38 (1), C39 (5), D39 (4), E39 (2), F39 (1), G39 (5), A39 (4), B39 (2), C40 (1), D40 (5), E40 (4), F40 (2), G40 (1), A40 (5), B40 (4), C41 (2), D41 (1), E41 (5), F41 (4), G41 (2), A41 (1), B41 (5), C42 (4), D42 (2), E42 (1), F42 (5), G42 (4), A42 (2), B42 (1), C43 (5), D43 (4), E43 (2), F43 (1), G43 (5), A43 (4), B43 (2), C44 (1), D44 (5), E44 (4), F44 (2), G44 (1), A44 (5), B44 (4), C45 (2), D45 (1), E45 (5), F45 (4), G45 (2), A45 (1), B45 (5), C46 (4), D46 (2), E46 (1), F46 (5), G46 (4), A46 (2), B46 (1), C47 (5), D47 (4), E47 (2), F47 (1), G47 (5), A47 (4), B47 (2), C48 (1), D48 (5), E48 (4), F48 (2), G48 (1), A48 (5), B48 (4), C49 (2), D49 (1), E49 (5), F49 (4), G49 (2), A49 (1), B49 (5), C50 (4), D50 (2), E50 (1), F50 (5), G50 (4), A50 (2), B50 (1), C51 (5), D51 (4), E51 (2), F51 (1), G51 (5), A51 (4), B51 (2), C52 (1), D52 (5), E52 (4), F52 (2), G52 (1), A52 (5), B52 (4), C53 (2), D53 (1), E53 (5), F53 (4), G53 (2), A53 (1), B53 (5), C54 (4), D54 (2), E54 (1), F54 (5), G54 (4), A54 (2), B54 (1), C55 (5), D55 (4), E55 (2), F55 (1), G55 (5), A55 (4), B55 (2), C56 (1), D56 (5), E56 (4), F56 (2), G56 (1), A56 (5), B56 (4), C57 (2), D57 (1), E57 (5), F57 (4), G57 (2), A57 (1), B57 (5), C58 (4), D58 (2), E58 (1), F58 (5), G58 (4), A58 (2), B58 (1), C59 (5), D59 (4), E59 (2), F59 (1), G59 (5), A59 (4), B59 (2), C60 (1), D60 (5), E60 (4), F60 (2), G60 (1), A60 (5), B60 (4), C61 (2), D61 (1), E61 (5), F61 (4), G61 (2), A61 (1), B61 (5), C62 (4), D62 (2), E62 (1), F62 (5), G62 (4), A62 (2), B62 (1), C63 (5), D63 (4), E63 (2), F63 (1), G63 (5), A63 (4), B63 (2), C64 (1), D64 (5), E64 (4), F64 (2), G64 (1), A64 (5), B64 (4), C65 (2), D65 (1), E65 (5), F65 (4), G65 (2), A65 (1), B65 (5), C66 (4), D66 (2), E66 (1), F66 (5), G66 (4), A66 (2), B66 (1), C67 (5), D67 (4), E67 (2), F67 (1), G67 (5), A67 (4), B67 (2), C68 (1), D68 (5), E68 (4), F68 (2), G68 (1), A68 (5), B68 (4), C69 (2), D69 (1), E69 (5), F69 (4), G69 (2), A69 (1), B69 (5), C70 (4), D70 (2), E70 (1), F70 (5), G70 (4), A70 (2), B70 (1), C71 (5), D71 (4), E71 (2), F71 (1), G71 (5), A71 (4), B71 (2), C72 (1), D72 (5), E72 (4), F72 (2), G72 (1), A72 (5), B72 (4), C73 (2), D73 (1), E73 (5), F73 (4), G73 (2), A73 (1), B73 (5), C74 (4), D74 (2), E74 (1), F74 (5), G74 (4), A74 (2), B74 (1), C75 (5), D75 (4), E75 (2), F75 (1), G75 (5), A75 (4), B75 (2), C76 (1), D76 (5), E76 (4), F76 (2), G76 (1), A76 (5), B76 (4), C77 (2), D77 (1), E77 (5), F77 (4), G77 (2), A77 (1), B77 (5), C78 (4), D78 (2), E78 (1), F78 (5), G78 (4), A78 (2), B78 (1), C79 (5), D79 (4), E79 (2), F79 (1), G79 (5), A79 (4), B79 (2), C80 (1), D80 (5), E80 (4), F80 (2), G80 (1), A80 (5), B80 (4), C81 (2), D81 (1), E81 (5), F81 (4), G81 (2), A81 (1), B81 (5), C82 (4), D82 (2), E82 (1), F82 (5), G82 (4), A82 (2), B82 (1), C83 (5), D83 (4), E83 (2), F83 (1), G83 (5), A83 (4), B83 (2), C84 (1), D84 (5), E84 (4), F84 (2), G84 (1), A84 (5), B84 (4), C85 (2), D85 (1), E85 (5), F85 (4), G85 (2), A85 (1), B85 (5), C86 (4), D86 (2), E86 (1), F86 (5), G86 (4), A86 (2), B86 (1), C87 (5), D87 (4), E87 (2), F87 (1), G87 (5), A87 (4), B87 (2), C88 (1), D88 (5), E88 (4), F88 (2), G88 (1), A88 (5), B88 (4), C89 (2), D89 (1), E89 (5), F89 (4), G89 (2), A89 (1), B89 (5), C90 (4), D90 (2), E90 (1), F90 (5), G90 (4), A90 (2), B90 (1), C91 (5), D91 (4), E91 (2), F91 (1), G91 (5), A91 (4), B91 (2), C92 (1), D92 (5), E92 (4), F92 (2), G92 (1), A92 (5), B92 (4), C93 (2), D93 (1), E93 (5), F93 (4), G93 (2), A93 (1), B93 (5), C94 (4), D94 (2), E94 (1), F94 (5), G94 (4), A94 (2), B94 (1), C95 (5), D95 (4), E95 (2), F95 (1), G95 (5), A95 (4), B95 (2), C96 (1), D96 (5), E96 (4), F96 (2), G96 (1), A96 (5), B96 (4), C97 (2), D97 (1), E97 (5), F97 (4), G97 (2), A97 (1), B97 (5), C98 (4), D98 (2), E98 (1), F98 (5), G98 (4), A98 (2), B98 (1), C99 (5), D99 (4), E99 (2), F99 (1), G99 (5), A99 (4), B99 (2), C100 (1), D100 (

The first system of the musical score for 'The Merry-Go-Round' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with eighth and sixteenth notes. Below the staff, there are two rows of rhythmic notation: a top row with numbers 5, 2, 3, 2 and 5, 2, 4, 2, and a bottom row with 1, 4, 2, 4 and 1, 4, 2, 4. The system ends with a double bar line and a repeat sign.

28.

[illegible]

The first staff of music is written on a single five-line staff with a treble clef. It contains a sequence of eighth and sixteenth notes, with some notes beamed together. Below the staff, there are two rows of numbers: 8 4 3 4 5 4 3 4 5 4 and 3 4 5 4 3 4 5 4. The music is in a key with one sharp (F#) and a 2/4 time signature.

[illegible]

(A.R.)

29.

Exercise 29 consists of six staves of music. The first staff is in bass clef with a common time signature. It begins with a series of eighth notes, followed by a series of sixteenth notes, and ends with a series of eighth notes. The second staff is in treble clef and continues the sequence with eighth and sixteenth notes. The third and fourth staves are in treble clef and feature more complex rhythmic patterns, including triplets and sixteenth notes. The fifth and sixth staves are in treble clef and conclude the exercise with a final cadence. Fingerings are indicated by numbers 1-5 above or below notes, and articulations like slurs and accents are used throughout.

(A.R.)

30.

Exercise 30 consists of five staves of music. The first staff is in treble clef with a common time signature. It begins with a series of eighth notes, followed by a series of sixteenth notes, and ends with a series of eighth notes. The second and third staves are in treble clef and continue the sequence with eighth and sixteenth notes. The fourth and fifth staves are in treble clef and feature more complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes, and articulations like slurs and accents are used throughout.

III.

(2-1, 3-1, 4 -1, et 5-1)

a. 1 2 1 2 1 2 1 2

a. 1 2 8 1 3 2 1 2 8 1

[illegible]

2. 1 2 3 4 1 4 3


The musical notation for the 'Finger Exercise' in G major consists of six measures. The first measure is a whole note chord (G-A-B-A-G) in the bass clef. The second measure is a whole note chord (G-A-B-A-G) in the treble clef. The third measure is a whole note chord (G-A-B-A-G) in the bass clef. The fourth measure is a whole note chord (G-A-B-A-G) in the treble clef. The fifth measure is a whole note chord (G-A-B-A-G) in the bass clef. The sixth measure is a whole note chord (G-A-B-A-G) in the treble clef. The exercise is designed to improve finger dexterity and coordination.

The first system of musical notation for 'The Merry-Go-Round' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. Above the staff, a series of numbers (1, 2, 3, 4, 1, 4, 3, 2, etc.) are placed, likely indicating fingerings or a specific rhythmic pattern. The system concludes with a double bar line.

M.M. ♩ = 60 do 120.

34. (A.R.)

5 1 5 1 5 1 5 1

35. 

a. $\begin{array}{cccccc} 2 & 1 & 2 & 1 & 2 & 1 \\ \hline & & & & & \end{array}$

Tremolo sur les tons répétés.

M.M.  = 60 do 120.

V.

Notes répétées deux par deux.

M. M. = 60 do 100.

[illegible]

VI.

Tryl dla pieciu palcow.

Le Trille pour les cinq doigts.

M. M. ♩ = 60 do 120.

45.

The musical score is a continuous trill exercise for five fingers. It is written in 12 staves, alternating between bass and treble clefs. Each staff contains a series of trills, with fingerings indicated by numbers 1-5 above or below the notes. The tempo is marked 'M. M. ♩ = 60 do 120'.

Zwraca sie uwage, ze Mozart postugiwał sie tem cwiczeniem dla wyrobienia trylu.

Il n'est pas sans intérêt de fair observer, que Mozart se servait de cet exercice pour l'étude du trille.

17

VII.

Tercje i seksty.

Les tierces et les sixtes.

M.M. = 80 do 168.

46. *a. ten.* *b. ten.* *c.* *d.* *e.*

47.

48. *a.* *b.* *a.* *b.*

49. *a.* *b.*

50. *a.* *b.*

51.

VIII.

Ćwiczenia przedrecza.

Exercices du poignet.

M.M. ♩ = 40 do 100.

52. *a.* *b.* *c.*

53. *a.* *b.* *c.*

IX.

Ćwiczenia w oktawach.
(staccato)Exercices d'octaves.
(staccato)

M.M. ♩ = 40 do 100.

54. *staccato*

55. *staccato*


Handwritten musical score for 'The Merry Widow'. The score is written on five staves, each with a treble clef. The first four staves contain a continuous melody with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings like '8'. The fifth staff begins with the number '56.' and continues the melody. The score is written in a cursive, handwritten style.

X.

*Gamy w oktawach
łamanych w 24 tonacjach.

***) Gammas en octaves brisées
dans les 24 tons.**

(On les exécutera sans interruption.)
(Nie powtarzać i bez przerwy grać dalej.)

M. M.  = 60 do 120.

57. *M. M. ♩ = 60 do 120.*
C dur, 5 5 5 5 5 5 8
legato
a moll, (harmoniczna)
F dur, i f.d. (zakończenie) d, (harm.) B,
c, (harm.) A s, f, (harm.) Des, b, (harm.)
Ges, es, (harm.) H, gis, (harm.)
E, cis, (harm.) c, fis, (harm.)
D, h, (harm.) G, e, (harm.)
Koniec.

Koniec.
Fin.

^{*)} Cwiczenie to b.ważne przygotowywa przedręcze do tremola.

**) Cet exercice, de la plus grande importance, prépare aussi les poignets à l'étude du tremolo.*



